

# MUSICAL FETTER

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DEVOTED TO MUSIC AND THE MUSIC TRADES

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MME. MURIO-CELLI.

## THE MUSICAL COURIER.

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## BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

HORACE W. NICHOLL,

Organ Editor.

SPENCER H. COON,

Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg., Chicago, P. G. MONROE, Gen'l Man.

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## Special Notice.

After the issue of September 26, the annual subscription price for THE MUSICAL COURIER will be raised to \$4.00, payable in advance. Subscriptions coming to this office up to October 1, however, will be received at the present sum of \$3.00.

THE deplorable lack of sound musical knowledge among singers and players on various instruments is a matter for deep regret. It is reported that Lady Benedict believes that the young should, in a small way, study harmony with the piano from the beginning, adding even *sofège* practice. No doubt an admirable recommendation, but one very rarely carried into effect. In this country particularly, many good pianists and organists go so far as to assert with some contempt that there is really no such thing as harmony, much less a use for it. If such men flourish here, as they actually do, what sort of pupils is it to be expected they turn out?

WOMEN as musicians have continued to progress. Although there has been no woman composer of real greatness as yet, very respectable efforts have been made by women in the direction of the higher forms of composition. As instrumentalists, especially as pianists, they have achieved great distinction, and even in the matter of orchestral playing, they have accomplished something, however little it may be. A philosophical musician once said: "If one sees very rarely orchestras composed of ladies, the reason is, without doubt, because it is very difficult for them to agree among themselves." In fact, they create discord rather than "a concord of sweet sounds." However, it is very certain that women will eventually occupy a much higher position in the future realm of music than they now do.

THE errors and ridiculous misstatements put forth so often by would-be musical journals are about on a par with those printed in daily papers in small towns, where the musical reporter writes up the "slugging" match between two prize-fighters and such affairs. What will our intelligent readers say of a so-called musical sheet which admitted into its columns the following important information, with the belief, no doubt, that its readers were very thankful for the news offered them at the rate of ten cents per issue? We quote: "The company performed the new opera, entitled 'Lucia,' by Lammermoor, the composer." Also that "the band at Brighton Beach played with electrifying effect a new pot-pourri by the eminent composer Semiramide!" Ye gods and very little fishes! Such learned critics do well to write for such papers, and the proprietors do still better by

publishing in this country, rather than elsewhere, such gloriously edifying and authoritative sheets.

THEY do certain things better in Europe than we do here.

A report says that Messrs. Blüthner, the well-known piano manufacturers, have decided to offer a grand piano annually as a prize at the Leipzig Conservatory. An incentive of this kind is what is required in order for general pupils to bring out the best work of which they are capable. We say general pupils, because those who are highly gifted are naturally urged toward the fullest expression of the power within them, even when there is no special reward to be attained by doing one's best. In this country sympathetic encouragement is not offered struggling genius—each one is too deeply engaged in pulling his neighbor down, even if in this act they eventually render themselves ridiculous. Will any one of our manufacturers imitate the Messrs. Blüthner?

THOSE who have the least knowledge and talent decry a broad education and spirit. They do so as a matter of self-defense. It is the same in literature and music. Knowledge does not come natural to any one—it is the result of hard work and sterling natural parts. It seems strange to read that at the competition of the Musical Institute of Firenze, for a choral in five parts with organ accompaniment, only two works were presented for examination, and neither of them were adjudged worthy of the prize. No doubt it would have been otherwise if the work had been a romance or song, where part-writing and leading of parts is honored in the breach rather than in the observance. In all our schools for musical instruction, we need a more solid theoretical course for pupils—if we had it and pupils went through it, ignorance of music as a science would in a measure be removed.

NOW that the musical season is drawing near, the question of the ticket speculator demands some attention. It is an old question, and yet it has never been satisfactorily solved by managers—because there is money in it. The speculator is not likely to give up his profitable calling voluntarily, and less so now than ever since the city has given him a license, whereby he is lawfully enabled "to sell tickets up to a distance of five feet from the main entrance of any opera house or theatre." He can, therefore, in a measure defy even the theatre authorities. Thus, the Board of Aldermen has deemed it wise to authorize the nuisance, notwithstanding the public suffers on account of its existence.

It must not be forgotten, however, that theatre-goers themselves are often lavish with their money when they need not be. Some persons are too proud (or rather too foolish) to go to the box office in advance, and then and there purchase good seats at the regular price. Of course, occasions arise when on the spur of the moment one invites a friend or two to go to the opera or theatre, and not having bought the tickets beforehand, feels it incumbent upon him to obtain good seats from a speculator at the advance asked. But even in these extreme cases, fair seats could be had at the box office on most occasions. Theatres are often but sparsely filled when inferior seats are offered at the box office to late comers. It is evident, therefore, that the speculator flourishes with the aid and consent of managers.

Moreover, it must be admitted that ticket speculators are a nuisance in more ways than one. They are too pressing in their desire to sell their stock in hand, and often become impudent and insulting to those who do not care to have anything to do with them, but go straight to the box-office. There should be a remedy for this. No one wishes to run the gauntlet of half a dozen speculators, each one intent upon selling his tickets to an individual *nolens volens*, and who button-hole him, as it were, and keep him at bay for several minutes. Released from one the theatre-goer is seized by another, and so by them all. It really has become a serious matter for a gentleman to escort ladies to places of amusement, and when once inside a great feeling of relief is experienced.

Managers are too much interested in the profits reaped by ticket speculators to wish to drive them away from the theatre doors. But granting there was an honest desire to keep tickets from reaching the speculators' hands, how is it to be done? The speculators need not go to the box-office themselves, but can send confederates of all sorts without fear of detection. It is different, in one sense, with those who have tickets on sale at hotels and various stores, for they are, at least, not a nuisance to the public, as he is about to enter the theatre, but are patronized or not according to desire. When, however, a manager is in league with the speculators, he is practicing downright deception upon the public, and his method should be exposed, if possible. That certain speculators and certain managers are thoroughly in agreement must be admitted when it is known that the former buy and the latter sell the right to carry on the business of selling tickets right in front of the box-office. Get your tickets early and for the regular admission price asked, is our advice every time.

## THE RACONTEUR.

THE temerity of a class of writers in handling topics they are unfamiliar with is not more pitiful than it is ludicrous.

This is especially true of dramatic papers where some acquaintance with the stage and its traditions would seem to imply from the audacity of their scribes a thorough knowledge of music.

They feel at home in sitting in judgment on the musical productions of the day and airily dispose of the reputations of the best men in the profession with a few flourishes of the pen.

The text of *The Raconteur* is an article in a recent issue of *Dramatic Times* on a silly advertisement of the New York College of Music.

There are some points in the screed that are fairly well taken, but the writer shows a lamentable lack of knowledge as to what he is talking about when he declares that Theodore Thomas, who is employed to give lessons in the college in vocal sight-reading, "knows no more about singing than the man in the moon."

The writer also shows ignorance as well as bad taste in throwing discredit on Professor Edmund Neupert by intimating that he had never been heard of before the advertisement appeared.

If the writer has never heard of Neupert before, he must have received his musical training in the backwoods, or lived in Kalamazoo or Borrioboola-Gha, and entranced his listening ears with the wild harmonies of howling herds and hungry hyenas.

Possibly he doesn't read the daily papers, cheap as they are, and evolves his knowledge of men and things from the subterranean recesses of his inner consciousness.

What is true, however, in this ambitious attempt to assume an *ex cathedra* relation to the subject under discussion, is the writer's assertion that Algernon S. Sullivan, the president of the college, does not know a note of music.

Mr. Sullivan can roll off rounded sentences, that mean little, with the facility of rolling off a log, but he is the last man to be at the head of a musical college, no matter how pretentious that institution may be.

His place is at the bountiful banquet table of Delmonico, where he is invited to become a deadhead by admiring friends who fancy his eloquence is not only superior to Demosthenes and Cicero, but also to "silver-tongued" Grady and "Shirt-collar" Spinola.

From what we can gather from the internal management of the college, Mr. Sullivan acts as a first-class obstacle in the way of the director in managing the details of the institution.

He is reported to be a vigorous objector to proceedings about which he is not at all well informed, and to have as president all the salient characteristics of a fussy old hen.

When the college appears in print its advertisement is not a modest statement of aims, methods, staff of instructors, &c., but a brazen assumption of all the graces and virtues of the conservatories of the Old World and an implication that no other institution in this city of a similar character can hold a candle to its imposing features.

This is poor policy and misrepresentation. As good training for less money can be obtained in any other college of music in this city, and Mr. Sullivan knows it, if he does not turn a deaf ear to people who can tell him all about it.

The point, however, that *The Raconteur* started out to make was that dramatic papers should confine themselves to their own special field, and remember that little boats should keep near shore and little boys should not wade out beyond their depth.

When they wander outside of their bailiwick they will encounter trouble and simply excite the laughter of the ungodly, who do not admire misstatements of fact in musical criticisms and are not delighted with writers who do not even know the names of justly celebrated pianists, or the musical resources of great conductors.

The *Dramatic Times* is an able representative of dramatic journalism, but when it essays musical criticism it invariably makes itself ridiculous.

—Hershey Music Hall, Chicago, under the direction of H. Clarence Eddy, the excellent organist, will henceforth be let for concerts, lectures, receptions, exhibitions and other entertainments. It has been thoroughly renovated and redecored, and is now a handsome auditorium. It holds 1,000 persons. One hundred performers can occupy the stage. The organ is no longer there.

—The will of the late Samuel Wood of this city, who died nearly four years ago, left \$2,000,000 to be expended in the erection of a hospital. In a codicil attached to the will he wrote: "For hospital read college of music." The decision of the Surrogate declaring the codicil valid was affirmed by the General Term, and the case has been carried to the Court of Appeals, where it will be finally decided.

—The regular season at the Boston Bijou Theatre will open on the 24th inst. with a three-week's performance of Stephens and Solomon's "Virginia," the libretto having been reconstructed by J. Cheever Goodwin. During the balance of the season the following attractions will be offered: Stephens and Solomon's "White Sergeant," Strauss' "Die Fledermaus," "A Regiment in One," by Adamowski and J. T. Wheelwright; "Settled at Last," "Cymbia" and "T. I. Q." by Lavallée and Sage. The stock company will include Misses Clara Poole, Rose Stella, Janet Edmonson, Blanche Corelli, Elma Dolaro, Messrs W. H. Fessenden, G. Kammerlee and Broccolini.

## Adelina Murio-Celli.

**M**ME. ADELINA MURIO-CELLI was born in Breslau in 1836. She entered the Conservatory of Paris at the age of fourteen, when Auber was director, and at the age of seventeen took the Grand Prix de Chant and Prix d'Opera. She then studied under Ponchard, Bordogni, Roger and later with Pasta.

After a concert tour through France with Roger, the great tenor, and one of her teachers, she made her operatic debut at the Théâtre de la Monnaie in Brussels in the roles of "La Sirène," "Le Domino Noir," "L'Ambassadrice," "Les Diamants de la Couronne," "Barbier de Seville," "Les Huguenots," &c.

From there she continued her tour to Marseilles, Montpellier, Nîmes, Bordeaux. At the latter city she sang the role of the Queen in the "Songe d'une Nuit d'Été," with Dufresne, the great tenor of the Grand Opera, of Paris, where Verger, the operatic agent, heard her and proposed her an engagement for the Théâtre Royal, of Madrid, where she sang with Gazzaniga, Malvezzi, Mangini and Varesi, the baritone, on which occasion she first sang in Italian opera with brilliant success in "Rigoletto," "Traviata," "Masnadieri," "Barbieri di Seviglia," "Roberto," "Lucia," &c. From that time Mme. Murio-Celli adopted entirely the Italian opera, and her great voice and dramatic talent brought her to Italy, where she sang at the Teatro di Cuneo the roles of Gilda, in "Rigoletto," Marie, in "La Figlia del Regimento," and Pauline, in "Il Poltuto," with the tenor, Achille Errani. Then she accepted an engagement for the Carlo Felice Theatre at Genoa, where she sang during the whole season; thence to Udine and Verona, where she undertook Verdi's "Macbeth" and "Ernani," and scored another triumph. She then took the important role of Norma at the Teatro Carignano, in Turin, where she showed the brilliancy of her genius under a most favorable phase, when she sang that opera thirty-five consecutive nights. At the same theatre she sang Donizetti's "Parisina" and "I Masnadieri."

Mme. Murio-Celli was then called to Constantinople under engagement for two years at Theatre Naum, where Arditi at the time was conductor. There she sang in "Luisa Miller," "I Masnadieri," "Trovatore," "Lucia," "Macbeth," "Norma," &c. During her sojourn in Constantinople she was often called by order of the Sultan, Abdul Medjid, to sing at the Palace, where, on one occasion, she was presented by the Sultan with a magnificent set of brilliants.

When her engagement had expired in Constantinople she accepted one at the Theatre of Athens, where she sang in "Traviata," "Poltuto," "Ebreo," "Semiramide," "Lucia" and "Huguenots." From there she went to Barcelona, Valencia, Saragossa and Madrid, where a well-known Paris critic declared her the Ristori of song. We find her in 1864 in Mexico, during Maximilian's reign, with Mazzoleni, Biacchi, Ortolani and Sulzer during a season, when she sang "Favorita," "Aroldo," "Ballo in Maschera," "Trovatore," "Lucrezia Borgia," "Nabucco," "Massaniello" and "Norma."

In 1867, Mme. Murio-Celli married Mr. E. Ravin d'Elpeux, then Vice-Consul of France in New York. Since then she has resided in New York and devoted her time to teaching her art, with what success every one knows. She has several pupils of the operatic stage in Europe as well as in this country. Miss Emma Juch is one of them; but it is said that several others who have been and are still under her tuition will make their bow to New York audiences at the Academy of Music and at the Metropolitan Opera House this season.

Mme. Murio-Celli also adds to her many accomplishments as an artiste that of composer of no mean order. She has published several artistic works, among which may be mentioned the "Incantatrice," a vocal theme and variations recently written expressly for Mme. Patti; "Il Sogno," a waltz song, now very popular in concerts; "Mid Starry Depths of Splendor," &c.

Mme. Murio-Celli has the most charming traits as a lady and artiste, and deserves the success which she has accomplished by such sincere and devoted work.

## Personals.

**MME. HAUKE'S PRIZE.**—Mme. Minnie Hauk was officially requested to act as one of the musical judges at the Aix-la-Chapelle competitions. She, however, declined, and sent a large medal of Handel instead, surrounded by a laurel wreath of gold as a prize for the best singing of Handelian choruses. She was invited by the burgomaster to be the honorary guest of the city during the festival. All of which will likely increase Miss Hauk's fame as a singer—at least, with the general public. Miss Hauk arrived in this city last week.

**BUYING PAGANINI'S VIOLIN.**—Mr. Carrodus, the well-known concert-master of London, is said to have recently purchased the Stradivarius violin, once owned by Paganini. He paid for it the neat little sum of \$3,400. Mr. Carrodus is a player of sterling qualities, and has done good service in the various orchestras in which he has played.

**LIEGE'S DEATH.**—Victor Massart, a pupil of Cherubini and a highly-esteemed teacher of the double bass, recently died in Liege, aged eighty-four. He was a musician of excellent attainments.

**AN IMPOSING TITLE.**—Carl Reinecke, the writer of some good music, and the conductor of the Gewandhaus concerts, of Leipzig, has recently had conferred upon him by the King of Saxony the order of "Ritterkreuz erster Classe des Albrechtsordens."

**CORDIAL PRAISE.**—Of Mme. Caron, who is singing at Brussels, at the Monnaie Theatre, in place of Mme. Duvivier,

the *Echo Musical* says that she has qualities superior to those of her predecessor. Her debut in "Robert" was very happy. Her voice is of great compass, fine volume, and *timbre* at once bright and sweet, and is remarkably equal throughout. The lower notes lack fullness, but the medium tones are very satisfactory, and the higher ones have a charming sonority. She also phrases well.

**THE ARLINGTON'S CONDUCTOR.**—G. W. Chadwick, who will be the conductor of the Arlington Club, of Boston, has just returned from Europe, and brings with him a number of musical novelties for the club. He is an excellent musician and composer.

**SHE PLEASES THE PARISIANS.**—Mme. Théo is to create the leading role in "Madame Boniface," at the Bouffes, in Paris. Her American tour has made her more attractive to the Parisians than ever.

**ENGAGEMENT OF MME. PANTALEONI.**—Among the new engagements for the Théâtre Italien, Paris, to be managed by the baritone Maurel, is that of Mme. Romilda Pantaleoni, who has created many important roles in modern Italian opera.

**A SICKENING PUFF.**—*Il Trovatore* thus advertises Paolina Rossini: "Paolina Rossini, the charming and very clever prima donna, who, because of her magnificent (!) voice and splendid artistic gifts, was for several seasons re-engaged and proffered ovations in the great theatres of the United States, not having accepted (*ah!*) another engagement offered her in that country, nor other affairs which have been proposed to her, is completely *disponible*."

**TERESINA SINGER'S CONTRACT.**—That genuine artiste, Teresina Singer, has just signed a contract for the Lenten season of next year for Pisa, where she will create the title-role in Ponchielli's "Gioconda," in which she expects to achieve a triumph. During the autumn and carnival season of this year, she is to appear at the Lyceum Theatre, Barcelona, in which city she is very much liked.

**CARL REINECKE'S FATHER DEAD.**—J. P. R. Reinecke, the father of Leipzig's renowned conductor and composer, Carl Reinecke, recently died at Altona at the age of 88. He was a conscientious and efficient music teacher and organist.

**SEEKING HEALTH.**—Saint-Saëns now has gone to the Pyrenees for his health.

**A COMPOSER'S DEATH.**—Adrien Boieldieu, the son of the celebrated French composer, died recently at Paris. He is the composer of several works, of which the comic opera "Phryne" is the best and most important.

**KILLED IN THE EARTHQUAKE.**—Among the unfortunates who found their deaths at Casamiciola was the opera singer Gioachino Leonadia, of Naples, and his wife. He left a fortune of five million lire (\$1,000,000).

**A TOURNEE THROUGH GERMANY.**—Edvard Grieg, the celebrated Norwegian composer, will shortly make a concert tour through Germany.

**A SUCCESSFUL CONDUCTOR.**—Hugo de Senger, who has for twenty-five years conducted various orchestras, is now the director of an orchestra in Geneva, which gave six concerts the past year with admirable programmes. A cantata of Mr. Senger's, "La Jeunesse," was performed at last year's concerts with great success. He has worked with much zeal to elevate the musical status of the town.

**A TALENTED SOPRANO.**—Mlle. Dinah Beumer, a soprano of much talent, has been recently singing in Brussels with great success. Her execution is said to be remarkable, and one critic compares her voice to a "silver flute." Her compass is large, over two and a half octaves, but she lacks warmth and expression. She is a Belgian artiste, and much thought of in Belgium, France and Holland.

**REISSINGER'S MEMORIAL TABLET.**—The refined and gifted composer, C. G. Reissinger, has recently had a memorial tablet placed on the house in which he was born, the following words being inscribed on it in golden letters: "Hofcapellmeister C. G. Reissinger, geb. den 31 Juli, 1798, gest. den 7 Nov., 1859." A musical fête was given to worthily celebrate the memory of the estimable musician. He was born at Belzig, a small town in the Nittenberg district.

**AN EMINENT FLUTIST.**—Adolphe Tershak, the eminent Hungarian flutist, recently played before his Majesty, the Sultan, who was so pleased with the talent exhibited that he conferred on the flutist the third class of the Médjidie.

**AN EXCELLENT REPUTATION.**—A lady composer was recently honored by the "Palme Académiques." It was Mme. Pauline Thys, author of the score of "Judith." She has won an excellent reputation as a musician of learning.

**A NEW TENOR IN PARIS.**—A new tenor has been discovered in Paris, named Rouvière, who has been secured for two years for the Théâtre-Lyrique of the Château-d'Eau. M. Mermet, composer of "Roland à Roncevaux," when he heard Rouvière, decided to trust him to interpret the rôle of Roland. The opera will be given again this winter in Paris, rue de Malte.

**A PROMISING SINGER.**—At the operatic representations recently given in the Crystal Palace, London, a new singer, named Mme. Marian Hood, appeared as *Margherita* in Gounod's "Faust." She is said to look the interesting girl portrayed by Goethe to the life. Nilsson alone is said to stand on a loftier level. Mme. Hood has a fine face and a winning manner. Her voice is a pure, silvery and sympathetic soprano, excellent in the higher register and even throughout. She has a facile execution,

and made a great hit in the "Jewel Song." The dying scene constituted a fine climax to a splendid impersonation.

**FERDINAND HILLER'S DENIAL.**—Reports having been circulated that Ferdinand Hiller, the well known composer and conductor, was about to retire from the direction of the Cologne Conservatory and the Gürzenich concerts given in the same city, he has requested us to deny all such announcements, as he intends to continue in the same position he has held for so many years with the most excellent results.

**OLIVER DITSON'S DECISION.**—After October 1, the weekly *Musical Record*, of Boston, will cease to exist, and it will in the future be known as a monthly paper. We hope this change will not affect the *Musical Record* as a similar change affected the *Musical People*, which, we understand, has at last departed to an unknown shore. After all, it does not pay a sheet music house to publish a musical journal, and sooner or later all that class of papers will disappear. Messrs. Oliver Ditson & Co. have made in this decision, one step toward a still wiser decision, and that is to give up the newspaper business altogether.

**VIEWING THE SITUATION SERENELY.**—The great operatic battle, which will soon begin, and which may end not alone with a discomfiture of Abbey or Mapleson, but of both, offers in its preliminary skirmishes food for philosophical reflection in the mind of the serene, happy, dignified and contented Maurice Strakosch. His managerial experience would be of immense benefit to both impresarios, but, as it is not for sale, they cannot get it.

**MME. MARIE ROZE IN "CARMEN."**—Mme. Marie Roze is reported to have made a success in the title-role of Bizet's "Carmen," which was recently produced in English at the Gaiety Theatre, Dublin, by the Carl Rosa Opera Company. Either she must have improved very much or Dublin taste is not up to the New York standard.

**TO SING IN LAKME.**—Miss Emma Juch will impersonate the leading female character in Delibes' new opera, "Lakmé," at its first presentation in this country in Chicago, by Mr. Duff's opera company. Her success or failure will be awaited with interest.

**LEVY IN PITTSBURG.**—Jules Levy, the cornetist, will play this month in Pittsburg, Pa., at the exposition just opened there.

**THE CASINO'S SOPRANO.**—Miss Cecile Fernandez, who will be the leading soprano of the Casino Opera Company, was known some years ago in European operatic circles under the name of Mme. Fernandez-Bentham. Her husband, George Bentham, was for several years one of the tenors of Her Majesty's Opera Company, at which time he went under the name of Signor Benthami. Mr. McCaull counts much on Miss Fernandez.

## Metropolitan Opera House.

**A**PPENDED is a copy of the circular calling upon the stockholders of the new Metropolitan Opera House to pay extra for the use of their boxes:

DEAR SIR—I beg to notify you that, in order to provide for taxes, interest, &c., the Board of Directors have ordered that a charge of \$20 per box be made for each performance of Italian opera, and that an agreement to pay \$10 extra for each performance, if such should be deemed necessary by the Board of Directors, be sent to the stockholders for signature. As the fall and spring seasons will cover, it is expected, sixty performances of Italian opera, will you please send your check for \$1,200 to the order of Luther Kountze, Esq., treasurer, and sign and return the inclosed agreement on or before October 1, 1883? All stockholders who shall not have paid for their boxes and executed the agreement prior to October 15, 1883, shall be deemed to have waived their rights, and the use of their boxes for the season will be sold for account of the company. By order of Board of Directors,

EDMUND C. STANTON, Secretary.

The above circular is dated July 5, 1883, and appended to it is the form of agreement, which reads as follows:

"In consideration of the use of my box, with six admissions for each performance of Italian opera, during the season of 1883-4, I inclose check for \$1,200, and agree to pay such further sum, not exceeding \$600, when such payment shall be called for by the Board of Directors of the Metropolitan Opera-house Company of New York (limited), within 10 days after notice of the same shall have been given."

The above call for money was made on the understanding that the Directors were bound to see that Mr. Abbey suffered no loss during the coming season. Sixty thousand dollars is the sum that the Directors have agreed to guarantee Mr. Abbey, and it is not likely from appearances that the extra \$600 will be called for. In short, the stockholders share with Mr. Abbey the financial risk of the approaching season.

—The principal members of the company engaged in Europe by Gustav Amberg for the approaching season at the Thalia Theatre, arrived in this city last week. The season will open on October 1 with the original version of "The Queen's Lace Handkerchief." Mme. Geistering will be the only star, and she will create the title-role of Henekin's *Lili*. The Operetta Company consists of Mme. Geistering, Misses Seebold, Ra-berg, Friese, Praga, Schatz, Schmitz, Habrich, and two new artists—Englander and Schober; Messrs. Friese, stage manager from the Theatre an der Wien; Klein, Lenoire, Lube, Junker, Schulze, Rank; Haller, a new comedian, and two new tenors, Messrs. Schmitz and Schneller; A. Norrak and Anthon Gruneke will be the conductors. The chorus will be composed of twenty-five male and thirty female voices.

## Musical and Literary Gems.

MUSIC AND DRAMA is again to the fore with its pages full of remarkable musical and literary news. Mr. Archer is evidently impressed with the idea that it is very necessary for him to make a desperate effort to convince musicians that he knows something more than they do. This is a very serious matter with him. Having been taken to task for his ignorance of musical composition generally, and for violations of the simplest rules in his very feeble works, the spirit moves him to say: "The great fact of inspiration is questioned and the desirability of framing their ideas in accordance with scientific laws, as the only true basis, is urged on our young composers by more or less responsible iconoclasts. Perfect freedom is an indispensable condition in the exercise of the Art instinct." Seeing that Mr. Archer's compositions exhibit an astonishing freedom in their construction and general polish and correctness, it is not to be wondered at that he should cry out for "perfect freedom" and license. It would have been strange if he had insisted on opposite qualities. Mr. Archer's language, like his music, is bombastic. We are told of "kindred effusions of similar character," that so and so is the "next (!) best;" that "New York is prolific in conservatories of music and other similar institutions, the artistic value of which have never been satisfactorily demonstrated," an expression that is not equalled for bad grammar by Dr. Godoy's "execrable English." The public is also informed in a pedagogic manner that "Haydn's works were lengthy" when composed, as though now they were the opposite. But Mr. Archer's enormous vanity and general flatulency is exhibited in the following remarks, taken from an editorial:

"Dr. Stainer has already written one oratorio entitled 'Gideon' for his degree of Doctor in Music, which was published by Novello & Co., but proved so utterly and irredeemably bad that it was withdrawn from the catalogue. He has since attempted a shorter work, 'The Daughter of Jairus,' which is better, but sadly lacks interest. Dr. Arnold, the organist of Winchester Cathedral, also produced one on the occasion of his taking academic honors, entitled 'Ahab,' the music of which was quite as bad as the character of the reprobate old king in question. Other compositions that have from time to time appeared from his pen are but little better, and it is scarcely probable that he will suddenly rise from earth on the next occasion in a sudden flight of inspiration."

It is hard for a sober musician to understand how a man of Mr. Archer's very "infantile" acquirements and gifts as a composer can write thus of Dr. Stainer, at least. Perhaps Dr. Stainer snubbed Mr. Archer when he was in England, and this is the distressingly weak way in which Mr. Archer seeks to "get even" with him. At any rate, Dr. Stainer is a composer of talent, and certainly a gentleman of solid musical attainments; whereas Mr. Archer's natural gifts and theoretical acquirements are really nil, as his inoffensive songs and instrumental trifles fully prove. Here, then, is an instance of a pigmy striking at a full-grown man, with the usual result of the pigmy rendering himself ridiculous in the eyes of all who have even a little knowledge. Several musical giants have been "tapped" by Mr. Archer since he has been in this country, and allowed to write his pitiful screeds, but they remain just as big giants as ever, while Mr. Archer's efforts to "knock them out" are growing weaker and more senile every day. We are afraid he is too old to see the pitiable figure he is continually cutting before sensible musicians.

We will not dwell upon Handel's "Harmonious Blacksmith," as *Music and Drama* does (which, by the way, must be a new trade, which we recommend to Mr. Archer), but will simply direct the attention of our readers to a few other ripe expressions in this would-be authoritative sheet. We are told that "Mr. Archer does not accept an engagement as an accompanist," which is not to be wondered at when we know that he has styled himself the Rubinstein!! of the organ; that "Mr. Werrenrath has already sung the part of Samson in Handel's oratorio of that name, in England, and will in Baltimore with great success" (O, prophetic sheet!); that an artist appeared in a "large musicale;" that "the orchestra seemed disposed to get ahead of those (orchestras!) on the stage;" that "the 'Kaiser March' was given with such impressive power that the slight defects in its rendition could be too readily overlooked;" that a piece by Meyerbeer was deserving of special praise "on account of the brass which redeemed itself;" that it is a "pity artists cannot set down on encore fiends as they deserve;" that an organist played as a solo on the organ "the charming 'Storm fantasia' by Lummens" (a new idea for storms to be charming); that, &c., &c.; that, &c., &c.; and so on *ad infinitum*.

And all this ridiculous bosh is from the journal that gravely asserted in its last issue: "Hereafter the columns of this paper will contain only legitimate and dignified criticism upon current theatrical and musical topics!"

## "The Times" for Two Cents.

IN reducing its price to two cents the *New York Times* has apparently excited alarm in the ranks of its contemporaries and produced a genuine sensation in Printing House square. The *Tribune* came down to three cents the following day like that agile animal owned by the Hon. Davy Crockett, and the *Herald* preserves an ominous silence, but is experiencing a vast amount of cerebral agitation. The *Sun* good-naturedly welcomes the *Times* into "the happy family of two-cent papers," but the harmony of that domestic circle is likely to be broken by the advent of so powerful a competitor as the great eight-page daily. It is not surprising that alarm should be excited by this departure

in journalism, when it is remembered that *The Times* is the foremost newspaper of the country in enterprise and resources, and that it has no superior in the vigor and influence of its editorial page, and the newness, readability and entertaining freshness of its local columns. While we may occasionally differ with *The Times* in its estimates of musical artists and events, its critical acumen and fairness are undeniable, and its scholarly treatment of great musical works challenges admiration.

## Mansfield Correspondence.

MANSFIELD, Ohio, September 22.

THE amusement season of 1883-84 promises little to our citizens musically.

Manager Miller, of Miller's Opera House, says that "musical entertainments, aside from negro minstrelsy, do not draw as well as theatrical," and that "in booking he looks after his own interests."

The only musical entertainment thus far has been Brigg's Boston Minstrels, on the 18th inst., who gave the usual programme of songs, stale jokes and low burlesque to a fair audience. To-night the Agnes Villa Combination appears in "Miss Multon" and the operetta of "Cinderella."

Our local vocal musical organization, the Philharmonic Society, resumed its rehearsals on the first Monday in September.

The society has held weekly rehearsals during the last eighteen years, save during the summer vacation. The chorus consists mainly of young people, and, while lacking somewhat in boldness of attack and body of tone of a chorus of mature voices, yet the effect of the fresh voices is very pleasing.

At present the society is engaged in miscellaneous work.

JOLLEY.

## Portland Correspondence.

PORTLAND, OREGON, September 13.

I CAME here four weeks ago hoping to find musical culture and talent which would do justice to the enterprising spirit and praiseworthy endeavors of this fast-growing city, whose future importance has but recently been brought before the notice of the East.

On attending a concert given here on the 11th inst., celebrating the completion of the Northern Pacific Railroad, to Henry Villard and his guests, my hope was converted into an agreeable surprise. Nor was I alone in my pleasant experience, as many of the guests, principally the Germans, were not in the least chary in expressing decisive opinions concerning the excellence of the entertainment offered them.

The performance was given by the Orchestral Union and the Apollo Club, both of Portland, and under the leadership of Mr. W. H. Kinross. All have good cause to be proud of their achievements, which, had it occurred in any of the Eastern musical centres, would only have redounded to its credit.

The Apollo Club started into life but a short time ago, yet the rendition of its portion of the programme discovered judicious training as also sound material for future promise. The Orchestral Union possesses soloists of a high order, and I cannot refrain from commending the finished performance of the cello in Dunkler's "Reverie." Pinsuti's "Roll Call" was rendered in a style showing thorough musical culture, as also a voice capable of splendid development. Mr. Oechsle's flute parts were in themselves rare musical treats, and I have no hesitation in declaring that I still have to hear his superior on that instrument. The cornet solo of Mr. Burgess showed much of the quality and style of the late Arbuckle.

From the programme, which I append below, the following selections, Haydn's Symphony, Dunkler's Reverie, and the Overture to "William Tell," deserve special mention, not only on account of their finished execution, but from the artistic and effective manner in which the orchestra was handled by Mr. Kinross.

In fact, throughout the evening, the orchestra, as also the Apollo Club, did complete justice to the various numbers on the programme, displaying capacities auguring a brilliant future as also a career with whose marked events I shall duly acquaint your valuable review. Here is the programme:

## PART FIRST.

1. Overture, "Fra Diavolo".....Auber
2. Volklied, "Die Wacht am Rhein".....Wilhelm Apollo Club.
3. Symphony {a, Minueto }.....Haydn  
                  {b, Presto }.....Haydn
4. Cornet Solo, Fantasia Brillante.....Arban W. Burgess.
5. Reverie, "Au Bord de la Mer".....Dunkler
6. March, "Athalie".....Mendelssohn

## PART SECOND.

1. Overture, "William Tell".....Rossini
2. Song, "The Roll Call".....Pinsuti W. H. Kinross.
3. Waltz, "Girofle-Girofla".....Lecoq
4. Part Song, "The Tear".....Witt Apollo Club.
5. Horn Solo, Song Without Words.....Methfessel C. Schlott.
6. Selection, "Faust".....Gounod Apollo Club and Orchestra.

PROMENADE CONCERT BY THE TWENTY-FIRST UNITED STATES INFANTRY BAND.  
1. "Tannhäuser" March.....Wagner  
2. Overture, "Rakoczy".....Keller Bela  
3. Cornet Solo, "Aria de Bravoura".....Hasselman Principal Musician, Martin Flugel.

4. Finale, "Oberon".....Weber
5. Fantasia for baritone.....Demarcman Chas. Stone.
6. Fackeltanz.....Meyerbeer G. Oechsle, Bandmaster.

J. SILVESTONE.

## HOME NEWS.

—Emma Thursby was the guest last week of Mrs. Ole Bull at Cambridge, Mass.

—Mr. and Mrs. John Orth, of Boston musical fame, will return from Europe this week.

—John Behr, a Boston musician, has formed a new band for the delight of Bostonians.

—Signor Guadagnani, a member of Abbey's Opera Troupe, arrived in the city on the Britannic.

—Chas. R. Adams has been engaged to sing in "The Messiah" with the Boston Handel and Haydn Society, at Christmas.

—Miss Alta Pease is said to have been engaged for a ten-weeks' trip West and South with the Clara Louise Kellogg concert company.

—It is said that Signor Brignoli has been singing with considerable success in Canada. This success must have been gained on his former reputation.

—"The Merry Duchess" has done well the past week at the Standard Theatre, and will no doubt have a successful run. It has been slightly condensed to its great gain.

—"The Herald" says: "Liszt is growing stout and portly. He hates American composers and compositions. He plays whist daily." We should like to hear from Liszt on the subject.

—Miss Amy Gordon created the part of *Lieutenant Helen* in E. Catenhusen's new opera, "The Countess," which was last week produced in Philadelphia by the Rice Opera Company.

—Ford's Comic Opera Company performed "Rip Van Winkle," Planquette's new opera "Giraldi," "The Merry War," "Iolanthe" and "Patience" at the Grand Opera House, Baltimore, last week.

—A despatch from Grundy Centre, Ia., says: "Two brass bands are here, one playing for the Democrats and one for the Republicans." As there is a beer issue in Iowa we presume that one band or the other must soon win.

—James A. Duff will leave this city to-day with his opera company for Chicago, where he will begin an engagement on the 23d inst. with "Faust." "Lakmé" will be produced on the 30th for the first time in this country.

—Among the new works selected for the Chicago Apollo Club's winter season are Anton Dvorak's "Stabat Mater," Alexander Mackenzie's cantata, "The Bride," and "The Sun Worshipers," by Goring Thomas, whose opera, "Esmeralda," is shortly to be produced in Cologne.

—Mr. Tomlins, the sub-conductor of the Chicago May Festival, has begun rehearsals for 1884. The principal works to be performed are Mozart's Requiem, the Bach Cantata, "Eine feste Burg," Gounod's "Redemption" and Handel's Dettingen Te Deum. There will also be a Wagner day and evening in the programme, and possibly a children's day.

—Dr. José Godoy has inaugurated an operatic and orchestral club, at No. 159 West Twenty-third street, this city. Its aim is to contribute mutually to the advancement of musical art, both vocal and instrumental. The club will be composed of active, subscribing and honorary members. Artists of note may become honorary members upon application. During the season entertainments will be given at convenient intervals. We wish Dr. Godoy much success, and hope his club will soon number as many as he could wish.

—Let any writer who has suffered from the vagaries of the composers and the proof-reader look at a letter signed "Arion," in the last number of *Music and Drama*, and chuckle with malicious glee at his probable state of mind. He speaks four times of Tietjens—once it is given "Tietjeur," once "Fietjeur," and twice "Tietjeus." The same artist gives us "Fauset" for "Faust," "Santaz," for Sontag, calls Sophie Cruvelli "Cru-relli" and "Crurello," and refers to the "Flanto Magico" and the "noad scene" in "Lucia."—*Boston Courier*.

—The Boston Cecilia Society, it is said, will give the following-named compositions at three of its concerts this winter: 1. The greater part of the first two cantatas in Sebastian Bach's "Christmas Oratorio;" 2. Anton Dvorak's "Stabat Mater;" 3. The third part of Schumann's "Faust-Music," with the second, greater, version of the final chorus; 4. Gade's "The Crusaders;" 5. Selections from Franz Liszt's oratorio, "St. Elizabeth;" 6. Mendelssohn's "Athalie;" 7. Saint-Saëns' "Nôel." What is to be given at the fourth concert is not yet known, but it will be something of importance.

—Moy Thomas, in the London *Daily News*, says that Gilbert and Sullivan's new comic opera, to take the place of "Iolanthe" at the Savoy early in November, is founded, like the former piece from the same pen, upon Mr. Tennyson's poem of "The Princess." The earlier work, brought out at the Olympic Theatre, in January, 1870, has been described by the author as "a respectful perversion" of Mr. Tennyson's poem; it followed pretty closely the poet laureate's story, though it did not employ Mr. Tennyson's lines, nor did it profane or vulgarize the fanciful legend of the college of learned ladies. The merriment was derived from heightening the poet's picture of the "sweet girl graduates," their contempt for men, their pedantry and ignorance of the world, and contrasting these with a stronger dash of the alleged weaknesses and vanities of the sex. It is assumed that

the new comic opera will treat the story somewhat in the same vein.

—The New Arch Street Opera House, Philadelphia, was opened last week by Rice's Comic Opera Company in "Virginia."

—There are rumors of the discovery of a gorgeous contralto, who is to rival Annie Louise Cary. A Boston newspaper man claims the credit of the discovery.

—"La Princesse des Canaries" will for some time yet hold the Fifth Avenue stage. The first appearance of Mlle. Nixan in "Boccaccio" was announced for yesterday.

—Schubert's grand mass in E flat will be performed by the choir of the Church of the Immaculate Conception, Boston, on Christmas. Signor Leandro Campanari is the director of the choir.

—The Euterpe quartet, of Boston, have engagements all through October. It has also been engaged to sing at this month's Worcester Festival. It opens the Mechanics' course in Worcester, November 12.

—The Hess Opera Company includes Miss Mary Bebee, Miss Abbie Carrington, Henry C. Peakes, Percy Cooper, J. G. Peakes, Mark Smith and other well-known performers are in the company. It opened in Louisville.

—A Southern paper says: "Alice Oates has smashed up again, this time in New Orleans. There are only a few more places left in the United States where Alice can do this act as a novelty, and it is to be hoped she will soon reach them, so she can start on a European tour."

—Minnie Hauk's operatic concerts begin to-day. Her company contains, besides herself, Paulina Salli, contralto; Signor Montegriffo, the tenor (with a nice bass voice, as says the *Telegram*), Signor de Pasquolis, baritone, and Constantine Sternberg, the pianist and composer.

—Mrs. Alice Osgood will begin her concert season at St. Louis on October 5. On November 21 and 22 she will sing in F. H. Cowan's cantata, "St. Ursula," which is to be given by the New York Oratorio Society, under the direction of the composer.

—The concert at the Casino on Sunday night was quite attractive, and drew a good-sized audience. The programme embraced a number of popular pieces, and a novelty in the shape of Saint-Saëns' "La Jota Aragonesa." Mme. Carreno's pianoforte playing was much admired, as usual. Both the orchestra and military band performed their respective parts in good style.

## FOREIGN NOTES.

....The theatre of Pesth is already illuminated by the electric light.

....Franz Liszt will celebrate his seventy-second birthday on October 22.

....Peter Benoit's "Lucifer" is to be brought out at La Scala, Milan, next month.

....A monument to the memory of Theodore Kullak, erected by his friends and pupils, was unveiled in Berlin on September 12.

....Stella Bonheur, the soprano, has been in Milan, as also Signor Vianesi, the conductor for the new Metropolitan Opera House.

....The impresario of the San Carlo Theatre, Lisbon, has been to Irun, in order to induce the eminent tenor Gayarre to accept a contract for that theatre.

....A new Mass in F, by Mdle. Angelina Henn, was recently given at Bonne-Nouvelle. The "Kyrie," "Benedictus" and "Agnus Dei" are specially commended, though the whole work is much praised.

....Lillian Russell, the American prima donna, has been engaged by D'Oyly Carte, and will appear in the new opera which Gilbert and Sullivan are preparing to present at the Savoy Theatre, London, about November.

....Among the chief awards given at the Amsterdam Exposition, Heugel & Sons, the music publishers, of Paris, obtained the diploma of honor for their beautiful classical editions, which have won already the gold medal at the Universal Exposition of 1878.

....Among the lyric company of the San Carlo Theatre, Lisbon, for the present season, are the following artists: Borghimano, Amalia Fossa, Anna Belocca (who achieved a good success here a year or two ago), N. Devoyod, the baritone, and De Reszke, the basso.

....The Glasgow Choral Union will perform the coming season, among other works, Mendelssohn's "Walpurgis Night," Gounod's "Redemption," Berlioz's "Messe des Morts," Felicien David's "The Desert," and Handel's "Messiah" and "Acis and Galatea." Mr. Manns will again act as conductor, and Victor Buziau as leader. The Glasgow Musical Union, under the new conductor, William Moodie, is going to study three Handelian works, the "Messiah," "Acis and Galatea," and the "Dettingen Te Deum." Dr. A. L. Peace is giving organ recitals in the cathedral. The Royal Italian Opera Company opened at the Royalty Theatre on September 10.

....Miss Florence St. John, Miss C. Merivale, M. Marius, and the members of the Avenue Theatre Company, have appeared with success at the Grand Theatre, Leeds, England, in "Madame Favart" and "Lurette."

....Among the unpublished works of the late Joachim Raff is an important orchestral work, an Italian Suite, entitled *Im Süden* (In the South), which consists of a Barcarole, Polcinella, Notturmo, and Tarantella, which will be performed at Professor Wüllner's concerts in Berlin.

....The Musical Institute of Florence offers prizes for church music, for a setting of the Antiphon, "Hosanna! Filio David" in five parts, the last sentence, "Hosanna in excelsis," to be set as a Fugue for five voices. The competition is to be open until the end of next June. The first prize is 200 lire.

....It is announced that the Bach Choir will give two concerts next season, on March 19 and May 14. Palestrina's Mass, "Assumpta est Maria," for six voices; S. Wesley's motet, "Exultate Deo," a hymn, "Awake, my heart," for bass solo, chorus, and organ, by Mr. C. V. Stanford; and works by Bach, Mozart, and Schumann, are to be given. Otto Goldschmidt will be musical director, as usual.

....The sixth season of the New York Philharmonic Club will open at Chickering Hall on November 13. The principal numbers of the programme on that occasion will be a quartet by Haydn, a trio for piano, flute and cello, by Weber, and a sextet by Heinrich Hoffman, arranged expressly for the club by the composer. The soloists will be Mrs. Emil Gramm and Mr. E. Castellanos. Mr. Emil Schenck will take the place of Mr. C. Werner, this season. The Philharmonic Club propose to bring out several novelties this season, of which notice will be given.

....The following is from *L'Echo Musical*: In one of the most frequented cafés of the Paris boulevards a well-known pianist and a young banker have a quarrel; they come to strong language. The pianist (a virtuoso) pulls from his pocket a card-case, and gives his card to the banker. Forty-eight hours later the rival of Rubinstein meets the financier. "Sir," says he to him, "you have not yet given me satisfaction!" "At any rate, yes," replied our banker, "for you gave me the day before yesterday an invitation ticket for your concert of yesterday. I went there and was really very much amused. What more do you wish?" The virtuoso gave him a withering look, and went far off to digest the spirited reply.

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MR. SHERWOOD intends making two short tours for Pianoforte Recitals, coupled, where desired, with lectures and analyses of the work performed.

In view of the gratifying increase of interest manifested in improved and scientific methods of artistic Piano Playing, Mr. SHERWOOD has made arrangements with a few of the most talented, accomplished and thorough of the young artists who have entrusted their musical education to his guidance for several years past, to give instruction at moderate rates, either at pupils' residences or at music rooms, to such as cannot afford Mrs. SHERWOOD's and his prices; or to others who may need preparatory instruction. These young artists have already given such a high degree of satisfaction, both as teachers and in concert playing, that Mr. S. has no hesitation in recommending them, thereby enabling Mrs. SHERWOOD and himself to concentrate their attention upon the most advanced or best prepared pupils!

Address for all particulars, HENRY F. MILLER PIANO WAREHOUSES,

611 WASHINGTON STREET, BOSTON, MASS.

\$5 to \$20 per day at home. Samples worth \$5 free.

Address STINSON & Co., Portland, Maine.

\$72 A WEEK. \$12 a day at home easily made. Costly outfit free. Address TRUE & Co., Augusta, Maine.

\$66 a week in your own town. Terms and \$5 outfit free. Address H. HALLETT & Co., Portland, Maine.

# THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street, New York.

## Special Notice.

After the issue of September 26, the annual subscription price for THE MUSICAL COURIER will be raised to \$4.00, payable in advance. Subscriptions coming to this office up to October 1, however, will be received at the present sum of \$3.00.

## OUR BEATTY ARTICLES.

THERE has never before in the history of the trade been so much and such universal public attention attracted to Beatty and his obnoxious system, as within the last thirty days during which time the articles in THE MUSICAL COURIER have been placed before the public. Thousands of extra copies of the paper were printed of every issue containing the exposures and notwithstanding this, the editions were so rapidly exhausted that we were compelled to print circulars by the thousands, which have also been sent broadcast throughout the land.

We have in our possession letters from dealers in all sections of the country and from Canada, which indicate the drift of opinion and the result of the work we are doing.

One or two manufacturers have said to us: "We commend your plan; but your paper is mainly read by the musical world and by the trade and not by the farmers, who are Beatty's chief customers." True, but there are several replies that we can make to these gentlemen that will satisfy them. The articles we have recently published refer to four different persons victimized by Beatty. One, a gentleman holding a responsible position in the house of Lord & Taylor, New York; another a reputable physician of this city; a third, a respectable citizen of Baltimore, and a fourth, a lady residing in York, Pa. These are all persons living in cities, consequently the farmers are not the only class reached by Beatty. As THE MUSICAL COURIER is read in the cities, our articles necessarily have been read by many persons among whom there were some that sooner or later would buy organs, and among whom there is not one now who will buy a Beatty organ.

In the second place, THE MUSICAL COURIER containing the Beatty articles did reach the farmers. The thousands of copies of the paper and our Beatty circulars were sent by the agents and small dealers throughout their respective sections in nearly every State in the Union, and many country papers have referred to the subject. Thus the very class of people that are most readily secured as customers by Beatty have had their attention called to the subject.

As an evidence of the thoroughness of our work and the effect produced we append a few remarks made by dealers from all sections.

A Kansas house writes:

Please send us — copies of the MUSICAL COURIER of September 12, containing the article, "The Beatty System." We want them to hand around among our agents, as they frequently come into contact with Daniel's snares.

A Canada dealer in ordering copies says:

I was glad to see that you have undertaken to show up to the public Mr. D. F. Beatty's dishonorable ways of extracting money from the public, to the manifest injury of those who wish to do business in a fair and business-like manner.

A large Southern house writes:

If you can drive the scamp out of business you will confer a great benefit on the entire trade, and also save purchasers from great loss.

A Baltimore firm writes:

Send us — copies of each issue containing Beatty articles. Expose him: you benefit the whole musical world.

Besides many letters and telegrams that we have received commending our course, we have had personal compliments paid to us by many manufacturers and dealers, all of whom are anxious for us to continue our series of articles.

We shall do so. Future numbers of the MUSICAL COURIER will contain articles on Beatty, all of them based upon facts, and we shall see to it that the paper is distributed and disseminated in large quantities throughout the whole land.

We close, by stating three remarkable effects thus far produced, that have come to our knowledge, all of which are due to our exposures.

1. The New York Christian Advocate has dropped the advertisements of Daniel F. Beatty, notwithstanding the most ardent pleading and protestation on his part.

2. The Watchtower, an influential Baptist weekly, has

discontinued and refused to accept Beatty's \$35 organ advertisement.

3. The Baltimore Episcopal Methodist will not take anymore of Beatty's advertisements "until he clears himself."

Have we not accomplished wonders in one month? But there is much more to do, and we are going to do it. The organ business of this country must be fumigated of the Beatty stench, and we will do it.

## THE TRADE LOUNGER.

IN looking over the old files of THE MUSICAL COURIER, an editorial which appeared in the issue of July 20, 1882, attracted my attention, because it related to an evil that exists to this day, and because it contained truths which should be constantly kept before the legitimate trade.

I reproduce it here:

The trade is greatly afflicted with unscrupulous agents. By these agents purchasers of pianos and organs are shamefully defrauded, and they are often induced to pay a first-class price for a third-class instrument. Naturally enough, ignorance of the merits and demerits of the various makes of instruments is common in most rural sections of the country, and the recommendation of the dealer is in consequence all powerful. Ignorance, however, is never pitied by these tradesmen we refer to, but generally taken advantage of, and hence, guileless buyers take to their households a piano or organ which becomes in a short time a constant source of trouble, eventually developing into an old rattle-box. Here is an evil for which there seems to be no remedy, as such dealers are free to falsify and cheat exactly as much as they care to do, being under no supervision. This statement may seem somewhat hard, but reputable and honest dealers will assent to every word of it.

It is always a source of regret to find an innocent purchaser paying a first-class price for a third-class piano. A manufacturer of a third-class piano, who charges the relative price for it, is not responsible for the action of the unscrupulous agent in disposing of these instruments. Instruments manufactured at a low price are notwithstanding made to last; that is to say, they endure as far as the mechanical construction goes, although not having much tone or a fine quality of tone from the start, there is no tone left in a few months or years.

I am not now referring to pianos that subsequently turn out as rattle-boxes. True, such pianos are made here and sold in large quantities by a certain class of dealers. The large reputable firms, however, do not buy them, and as those who do soon get them back or have trouble with them otherwise, the trade that the manufacturer has is unsteady and never to be depended upon, as the dealer hates such trouble and prefers, after experience, to pay a little more and get a better piano.

The large retail houses who keep various grades of instruments will always inform purchasers why a certain piano can be sold for less than another, although both instruments may appear similar to a person ignorant on the subject.

I have been present frequently at such a juncture and would notice the system. "Here is a piano made by a first-class manufacturer; every part of it is first-class material, and a great deal of time is spent in tone regulating and in producing a pliant and sympathetic touch. The exterior of the piano, as you will notice, is highly finished." "But I cannot pay the price." "Then how is this? This is an instrument also made of first-class material, but the firm is under less expense than the other, and, although the case is handsome, there is not so much time consumed on either the interior or exterior. Still, I can recommend the piano, and will warrant it to be as represented."

The dealer is telling the truth. But the party cannot pay even the figure asked for that piano. Then the dealer is brought down to a cheap piano—not a piano like the one, for instance, sold by Beatty (which is not a *Hale* piano), which turns out to be a rattle-box—but a cheap piano.

"Here is a piano you can afford to buy; it is as well made as you can expect for the price. It will remain in tune; your child will be able to practise upon it, and when you have an evening party the dance music will sound splendidly on it. Whenever you want to buy any of the other grades I will allow you a fair price in exchange for this."

That's the fair, square way of doing business. Let it be remembered that the parents of children who buy such pianos as a general thing know nothing at all about music, and let it be remembered that the children of such parents will not be

the future pianists of this country. A class of buyers exists that want a cheap piano, not always because they cannot afford to pay a large price, but often because they are not disposed to pay more than a limited figure for a "planner."

I see that Harry Freund is out of *Music and Drama*. Mr. Weber's paper notified its few readers that young Freund is not authorized to collect any money, &c. If he committed any fraud or misappropriated any money of the bankrupt institution Weber should have said so, and not leave it to be inferred. Young Freund retaliated by publishing this card in the New York Herald:

MR. ALBERT WEBER AND MR. TOWNSEND PERCY are not authorized to collect money or receipt for same on behalf of HARRY E. FREUND.

I must say that Albert Weber, as a journalist, is about as great a failure as our North Pole expeditions. In trying to keep *Music and Drama* still afloat, he shows that he has not the slightest conception of the situation. Does he suppose that Decker Brothers, or Sohmer & Co., or Hallet & Davis, or Henry F. Miller, or Emerson, and other Boston houses, or Kranich & Bach, or Geo. Steck & Co., are going to support his paper? He is absolutely throwing somebody's good cash into the street, to meet the weekly deficiency.

Well, most of these houses have ordered their advertisements out. The piano and organ trade want an independent paper, not a paper owned or controlled by a piano or organ manufacturer. I hear several parties have been offering to buy Weber's paper, but he has refused their offers. Whoever gets it will have the biggest kind of an elephant on hand.

Although Weber has been denying that he owns the paper, he has nevertheless discharged all persons whom he did not care to retain, and has engaged such as he desired to. He is also a partner of Townsend Percy (who is now running *Music and Drama*), in the engagement business of chorus girls, and so forth, the office and rooms being located on Broadway. My private opinion is that these things do not pay a man engaged in the manufacture of pianos. In all these transactions he has met with the opposition of A. P. Higgins, who discountenances them, but cannot do more.

What a happy man is F. C. Lighte, salesman for Chandler Robbins, Independence, Kan. Gifted with a superabundance of poetry, instinctively an admirer of the aesthetic, thoroughly imbued with the beauties of nature and the profundity of human wisdom, he is at the same time enabled to pass his days with the accompaniment of a New England organ.

Here is what the Light-hearted young man effuses. In writing about the New England, he says:

\*\*\*\*\* My soul to-night is pouring  
Out its most heartfelt thanks to the Almighty  
For the privilege he has this day given me  
Of hearing, seeing and selling the soul-inspiring,  
Life-charming New England organs. \*\*\*\*\*

Yours in unison,

F. C. LIGHTE,  
(Salesman for Chandler Robbins, Independence, Kan.)

I have no more to say. It is for the New England Organ Company to proceed against Mr. Lighte. I suppose the company will make a compromise with him and forgive him if he sells the required number of organs. In the last issue I showed that there were humorists and wits in the trade; the above shows that we have at least one true poet. Go it, Lighte.

## Another Circular.

The Hammond-Carpenter literature is not yet exhausted, although Mr. Carpenter has been commendably silent. The following is the latest circular issued by Hammond and mailed to organ manufacturers:

No. 9 MAY STREET, WORCESTER, MASS.,  
September 20, 1883.

I shall sell at public auction on Monday next, at 10 o'clock in the forenoon, at No. 9 May street, in this city, all the organs, organ actions, stock, tools, machinery and all other property belonging to the estate of E. P. Carpenter, insolvent.

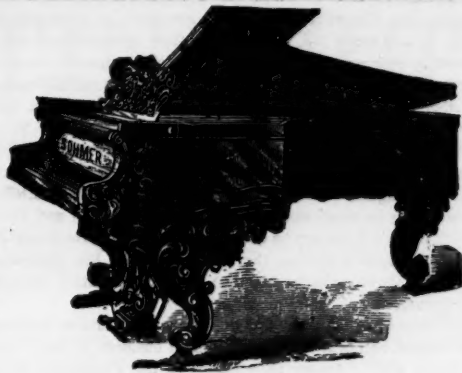
If you have any desire to purchase any of the articles common to organ factories, or anything in the organ line, I hope you will be present and bid high. Yours respectfully,

A. H. HAMMOND, Assignee.

Probably the Worcester Organ Company bought most of the material that was to have been sold last Monday, that is, if that company still exists.

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



## NEW ENGLAND

## Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

## NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



## GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—Journal.

"We recommend as being in every respect reliable and satisfactory."—Oliver Ditson & Co.

## DYER & HUGHES,

FOXGROFT, ME.

MANUFACTURERS OF

FIRST-CLASS

ORGANS

—AND—

ORGAN CASES.

For the Trade only.

Correspondence

solicited.

Low prices and

liberal terms to

responsible

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Our Cases are

all finished,

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ready to receive

the action.

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Catalogue and

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Established

1866.



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MATCHLESS

## PIANOS

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SYMPHONY.

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Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

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Meriden, Conn.

SYMPHONY.

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A. HAMMACHER.

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C. F. GOEPEL.

## A. HAMMACHER & CO.,

209 BOWERY, NEW YORK,

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings,

## PIANO-FORTE HARDWARE,

THE LARGEST ASSORTMENT IN THE COUNTRY

Send for our New Illustrated Catalogue.

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## PALACE ORGANS

## THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

### The Sterling Organ Company Should Force the Issue.

A case of considerable interest, and one that may be a precedent, was recently tried in Wheeling, W. Va., the points of which are as follows:

C. A. House, a music dealer of that city, had been selling the Sterling organ for some time, and for the sake of convenience the Sterling Organ Company included the territory held by House in that assigned to their Pittsburg agency. On receipt of information to that effect House canceled his orders for organs except ten. Of these, three were sent him by the Sterling Company. The Sterling Company demanded payment of an indebtedness of \$610.50 by House, when he set up the defense that the agency being removed from him, it had damaged him some \$700 or more, which claim he put in as an offset. On the trial, House set up that he was to have the agency for an unlimited time, so long as he pleased, and that in consequence he had made arrangements for the season of 1882, which the removal of the agency had rendered null and void, hence the damages asked. The jury brought in a compromise verdict, giving judgment against C. A. House for \$340. This, however, is not satisfactory to the Sterling Organ Company, and the case will probably be appealed, as it should be. Some nice questions as to what an agency consists of are involved in the case. Should the judgment stand as it is, any time a manufacturer sees fit to change his agencies he will have penalties like this to pay, and agents might go into the business of speculation as to how much each manufacturer ought to pay, hence a new sort of business may arise in the music trade. We know of instances where firms have taken agencies simply to "kill off" the trade of the instrument they were expected to sell in good faith. This sort of business must be stopped.

### American Art Industry in Europe.

(Daily News, September 20, 1883.)

One of the most gratifying signs of European appreciation of American products of Art Industry is the steady and constantly increasing export of first-class American pianofortes and reed organs, which are, on account of their superiority and lasting qualities, preferred to home made instruments by musical Europeans.

The Hamburg steamer Bohemia, on September 15, took out a Steinway & Sons' concert grand piano, bearing the number 50,000, purchased by Baron Nathaniel de Rothschild, of Vienna, who having in May 1882, purchased a Steinway parlor grand, now acquires the fifty-thousandth piano manufactured by Steinway & Sons (and said to be their grandest production in the shape of a grand piano ever achieved by them) for his music Salon.

Until the year 1862, little was known in Europe of American pianos, but quite a sensation was created in musical circles, when at the World's Fair at London in that year, the pianos of Steinway & Sons, New York, were exhibited and awarded a first prize medal. (The grand piano bearing the No. 4607.)

The crowning triumph, however, Steinway & Sons achieved at the Universal Exhibition of Paris, in 1867, when the first of the grand gold medals for American pianos was awarded to them, and their new system of construction unanimously endorsed by the jury on musical instruments in their official report.

The grand piano exhibited, No. 13,227, was purchased by the Baroness de Rothschild, of Paris, for her Chateau Ferrières, Messrs. Lionel and James de Rothschild, of London, afterward also acquiring Steinway pianos.

Of the reigning families of Europe who purchased Steinway pianos for their own use may be mentioned the Queen of Spain, in 1868; the Empress of Russia, in 1871; the Sultan of Turkey,

in 1875; the Queen of England for her castle in Balmoral, in 1879. Grand piano No. 25,000 (the advent of which was celebrated by Steinway & Sons and their 1,000 employees, May 4, 1872), was purchased for the Czarowitz (now Emperor) of Russia, together with two more Steinway grands for members of the Imperial Court through the Russian embassy at Washington.

Among the many most prominent names in the world of art, awning and using Steinway pianos, such names as Franz Liszt, Richard Wagner, Professor Helmholtz, Adelina Patti, Etelka Gerster, may be mentioned. From the London (1862) and Paris (1867) World's Fairs may be dated the beginning of the export of American pianos to Europe, the official statistics last published (for 1881) showing that no less than 70 per cent. thereof were of the manufacture of Steinway & Sons.

To those who delight in figures it may be of interest to know that Messrs. Steinway & Sons commenced business in New York in March, 1853. Among their pianos at the Centennial, 1876, taking the highest award for "Highest degree of excellence in all styles," the concert grand was numbered 33,710, and at their factory, the piano No. 52,000 is already begun. Steinway & Sons manufacture fully 3,000 pianos per annum, of which over 1,000 are grand pianos.

### A Prediction by Wessell, Nickel & Gross.

About six years ago a circular, which we reprint below, was issued by Messrs. Wessell, Nickel & Gross in which they confidently predicted that the upright piano will be the popular instrument in this country. The prediction has been verified. Following is the circular:

OFFICE AND FACTORY OF WESSELL, NICKEL & GROSS, }  
Nos. 456 and 458 West Forty-sixth street, New York. }

The undersigned beg to inform their customers and the pianoforte manufacturers, that they are now and have been engaged since 1874 in making grand repetition and upright piano actions, and, as was predicted, the demand for upright pianos has had a steady increase, and will be the popular instrument as it is, and has been, in Europe for many years.

Although the imported action has, up to within the last few years, held almost the entire control, and despite the prejudices of some in their favor, it is conceded by the trade generally, that the action made by us is not superseded or equaled by any in workmanship or material; and there is no reason why we should not be able to compete in prices.

Within the last year we have increased our manufactory threefold, and we have the most improved machinery, which is equal, if not superior, to any used in France or Germany.

The selection of our material is most carefully made and we superintend each department of our work. Nothing passes our establishment without our personal inspection of the smallest details.

In view of these increased facilities and knowing our ability, we beg to inform the trade generally that we are prepared to fill all orders that our patrons are willing to intrust to us.

Hoping you will favor us with your orders, we remain,

Yours respectfully, WESSELL, NICKEL & GROSS.

### The Way Phillips & Crew Put It.

GOOD SENSE OF A SOUTHERN HOUSE.

SCAMP ORGANS.—Although the reed organ is not so expensive as the pianoforte, it needs equal care in manufacture, as well as excellence of material. In the ill-made organs, which the far-off manufacturers and certain "office dealers" are

advertising and endeavoring to put upon the people, the wood is inferior and insufficiently prepared, so that, though filled and covered with varnish concealing its defects, it must inevitably split and break, and shrink or swell, to the depreciation of the value of the organ. Other material even more fatally defective is also used. Rubber bellows cloth, for instance, if of the best quality, costs the manufacturer two and a half times as much as that used by the poor makers. Some of the cheap makers go even further than this, however, and do not use rubber at all, but employ for the bellows in their organs a cheap enameled cloth, which, though it works well at first, will surely crack and leak very soon, and so spoil the excellence of the organ, and in most cases make it quite useless. Cheap thin brass is used for the most essential part of the organ, the reeds, which so made can be tuned, after a fashion, by boys and girls. The tunes produced are not so intolerable when very soft, but are reedy and disagreeable when played loud. Besides this they cannot be depended on to stand in tune, or in other respects, and will frequently break, and must rapidly deteriorate with age. The "bogus" maker cares little for this however, as long as he can make and tune such reeds at a fraction of cost of properly constructed ones. It is difficult for an innocent purchaser to tell at the time of sale the value of a reed organ. But the best safeguard is to go to a respectable dealer and select an organ which bears the name of an established manufacturer.

### Communication.

The following letter received by us from a prominent house in Kansas sheds a new light on certain phases of the piano business. The suggestions made should be carefully weighed:

NEWTON, Kan., September 17, 1883.

Editors of The Musical Courier:

Will you allow a Western music house a few words on the subject of sole agencies? We believe the only sole agencies should be a rebate in prices from the large dealers, with an understanding that the makers will not sell to parties very near so as to interfere with their retail trade. There is no such thing in the trade as a jobbing house. All sole agents are retailers, and smaller dealers are at their mercy. Their contract for pianos must be sent, and an army of drummers is put out to bulldoze the local dealer or ruin his trade. An instance in point: We wrote for best prices for six pianos, spot cash, to a prominent factory, and got a reply offering the pianos at \$60 each above sole agent's price at factory. Why? Mr. Top Noody held this territory. Mr. Top Noody has a store more than five hundred miles from here, is not known to any of our customers, but we must pay him \$300 for the privilege of paying spot cash for five pianos. Now, this business must and will cease ere long. The better class of dealers, who not only pay for, but take care of all goods sold, will seek out and push the goods of those makers who have the courage to sell their own pianos. We advise the calling of conventions in each of the Western States of such dealers as do not claim sole agencies, to consult as to the best pianos to push in the various grades, to compare prices and meet the sole agents squarely with fair prices, or no trade. Among the hundred or more piano-makers perhaps twenty have sole agents in the West, and these are the pianos best known, because of the older factories. There are other pianos as good, in many cases better, and the smaller local dealer needs information. Five per cent. is a fair margin of difference in cash prices, but your sole agent first adds 15 per cent. upon doing business, and as much more for profit as he thinks he can get. If the better class of factories will furnish small dealers at fair rates for cash, they need not complain of sales; this we believe.

Yours truly,  
J. C. WHITE & Co.

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

## Lockwood \* Press \* Steam \* Printing \* Establishment,

—HOWARD LOCKWOOD, Proprietor.—

74 DUANE ST., NEW YORK, U. S. A.

—\* AWARDS FOR PUBLICATIONS, PRINTING AND ART. \*

PARIS EXPOSITION, 1876—Diploma of Honor.

SYDNEY INTERNATIONAL EXHIBITION, 1879—First and Special Degree of Merit; also Second Degree of Merit.

MELBOURNE INTERNATIONAL EXHIBITION, 1880—1881—Four First Orders of Merit, two Silver and two Bronze Medals.

ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.

CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.

CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.

NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

### FINE CATALOGUE PRINTING A SPECIALTY.

THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of wood-cuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

HOWARD LOCKWOOD, Publisher and Printer, No. 74 Duane St., New York, U. S. A.

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NEWSPAPERS.

FINE JOB WORK.  
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ENGRAVING.  
ELECTROTYPING.

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

## HAINES PIANOFORTES

are AT PRESENT used and endorsed by the very best OPERATIC AND CONCERT COMPANIES, ARTISTS, MUSICIANS, THEATRES, and the MUSICAL PUBLIC GENERALLY, throughout the United States, Canada and Europe.

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MANUFACTURERS,  
No. 97 Fifth Avenue,  
NEW YORK.

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THE BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as Low Prices as will insure a really good instrument. All our Pianos are fully warranted for five years.

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Warerooms and Factory,

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New York Warerooms: 26 W. 23d Street.



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**TABER**  
ORGAN CO.  
FACTORY,  
Worcester, Mass.

## BENT PIANOS SQUARE AND UPRIGHT.

Best Medium-Priced Pianos in the World.

MANUFACTORY, 453 WEST 36th STREET, NEW YORK.

Write for Catalogue and Prices to R. M. BENT & CO.

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PIANOS  
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Over 100,000 Made and Sold.

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## Trade Notes.

—C. E. Woodman, representative of C. C. Briggs & Co., Boston, is out West.

—Ernest Gabler & Brother have had a perfect rush of business during the past week.

—Trade with Decker Brothers has been unusually large during the month of September.

—The Wilcox & White organ will in the future be sold in Cincinnati by Smith & Nixon.

—Peek & Son report to us that their Eastern trade was better than their Western this month.

—R. S. Howard, formerly with Western houses, has accepted a position with Hallett & Cumston, Boston.

—Mr. F. F. Northrop, of the Mason & Hamlin Organ and Piano Company, New York, is on the road.

—The Taber Organ Company, of Worcester, is arranging to bring out new and unique styles for the fall trade.

—Breimeier Brothers, of Berrysburgh, Pa., and Salem & Richter, of Selinsgrove, Pa., are new Sohmer agents.

—The Boston Musical Instrument Manufactory has just turned out a new style euphonium and a new style valve trumpet.

—Behr Brothers & Co.'s new upright, the "Little D," is receiving the unanimous approval of the dealers that examine it.

—Siegling's music store in Charleston, S. C., was established in 1819. That is a great distance back in the history of the music trade of this country.

—Ludden & Bates, of Savannah, Ga., have established new agencies in Charleston, S. C.; Wilmington, N. C.; Brunswick, Ga.; Atlanta, Ga., and Gainesville, Ga.

—The latest catalogues of the Kansas Organ Company at Leavenworth, Kan., have been received. The business of this company has grown far beyond the expectations of the projectors

of the company. Mr. A. C. Emmons, the superintendent, has had many years of experience in the organ business, and much of the success of the company is due to his energy and experience.

—Mr. R. F. Keith, of the Fort Wayne Organ Company, has returned from Europe. He had a pleasant voyage and is much improved in health.

—I. N. Taylor, of Fort Wayne, Ind., has recently taken the local agency of the Knabe piano. Mr. Taylor ships large quantities of hard wood lumber to Eastern piano and organ builders.

—The *Christian Advocate*, of New York, has dropped Daniel F. Beatty's advertisement. Other religious papers will soon follow. The trade will be pleased to know that our efforts are in part already successful.

—The Wilcox & White Organ Company received 101 orders for organs from Monday morning to Friday evening of last week. The organs of the company received the first premium at the Connecticut State Fair last week.

—Mr. George P. Bent, of Chicago, has gotten out some new styles of organs. Mr. Bent, in answer to our trade circular, says: "My organ trade is gaining all the time, and I am treating it so well that the dealers will call early and often."

—The following is the value of musical boxes exported from Geneva, Switzerland, to this country during 1882: First quarter, \$6,355.60; second quarter, \$21,203.51; third quarter, \$36,461.06; fourth quarter, \$48,459.97; total, \$112,480.14. This was an increase of the year previous.

—At the Amsterdam Exposition 53 German piano manufacturers exhibit 115 uprights and 21 grands; 11 French piano manufacturers exhibit 31 uprights and 11 grands; 6 Belgian manufacturers exhibit 19 uprights and 3 grands. One Russian, one English and two Dutch piano manufacturers exhibit.

—The foregoing trade notes will be copied in the other musical journals during the coming week.

## Attention.

M. GALLY.

INVENTOR AND MANUFACTURER OF AUTOMATIC MUSICAL INSTRUMENTS.

25 EAST FOURTEENTH STREET, NEW YORK, September 24, 1883.

Messrs. Blumenberg &amp; Floersheim:

GENTLEMEN—I am pleased to note the results of advertising in your excellent paper, and am surprised at the wide field it evidently covers, as I am receiving inquiries concerning my instruments not only from very remote districts of this country, but from foreign countries. I have within the week just past received several inquiries from Spain, France and other foreign countries concerning my clarions, all of which refer to THE MUSICAL COURIER. I trust I may derive equal benefit from the advertisement of my orchestrons. The sales of my orchestrons since the first notice of it in your columns has been beyond my most sanguine expectations. I received inside of three days orders for sixty-three orchestrons.

Respectfully yours,

M. GALLY,  
Per W. A. G.

[In reference to the above letter sent to us by Mr. Gally, we will state that we have been sending out extra editions of the MUSICAL COURIER to foreign countries, and will continue to do so, according to existing arrangements, no other musical paper having similar facilities. One edition for Sohmer & Co. was sent to all Spanish-speaking countries, and other editions to all parts of Europe and the European colonies for other firms.

The circulation of THE MUSICAL COURIER is now larger than that of any other musical paper published on the globe. A representative organ dealer just returned from an extensive Western trip, stated that the only musical paper he found extensively circulated was THE MUSICAL COURIER. His name can be given if necessary. Advertisers in this paper get larger returns than we promise them.

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